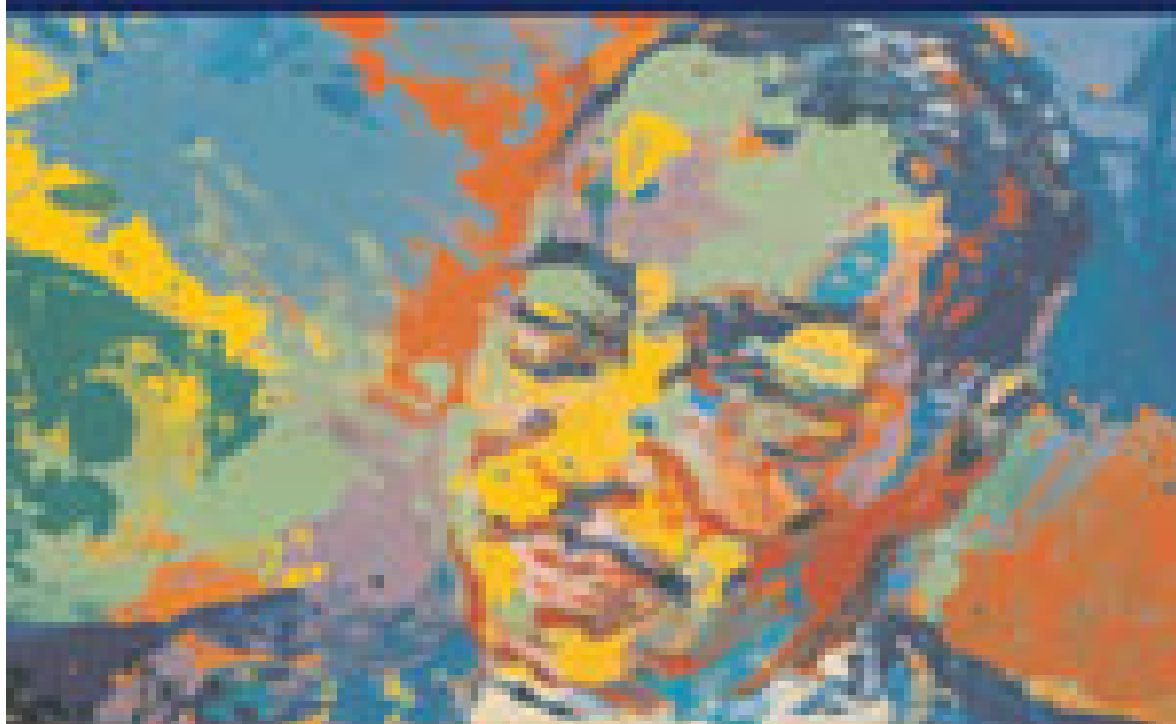


COMPLETELY GENUINE.

JAZZ

BORN IN AMERICA. ENJOYED WORLDWIDE.



JAZZ APPRECIATION MONTH
APRIL 2006
FIFTH ANNUAL CELEBRATION

**INFORMATION RESOURCE CENTER
PUBLIC AFFAIRS SECTION, U.S. EMBASSY JAKARTA**

Jl. Medan Merdeka Selatan 3-5 Jakarta 10110

Phone: 021-350 8467 Fax: 021-350 8466 E-mail: ircjakarta@state.gov

<http://iakarta.usembassy.gov>

TABLE OF CONTENTS

America Savors Its Music During Jazz Appreciation Month :	
Smithsonian expert tours clubs, historic sites devoted to jazz.....	2
Jazz Masters, from the National Endowment for the Arts.....	4
Ray Barretto	4
Tony Bennett	5
Bob Brookmeyer.....	6
Chick Corea	7
Buddy DeFranco	7
Freddie Hubbard.....	8
John Levy.....	9
New York Jazz :	
A radio personality describes New York's famous jazz venues	11
KidsClick! Web Search For Kids by Librarian.....	14

America Savors Its Music During Jazz Appreciation Month

Smithsonian expert tours clubs, historic sites devoted to jazz



Smithsonian Jazz
Appreciation Month poster
(Courtesy the Smithsonian
Institution)

Each April, the United States celebrates Jazz Appreciation Month (JAM), an opportunity to savor a major American contribution to world culture. Initiated by the Smithsonian Institution's National Museum of American History, JAM aims to focus public attention on the music, and on the many talented composers, musicians and other contributors to the sound.

For the enthusiast who wishes to learn more about jazz, the following brief summary prepared by John Edward Hasse, the Smithsonian's curator of American Music, offers a useful starting point. For more information about Jazz Appreciation Month, see USINFO's [interactive dialogues](#) on the subject and the [Smithsonian Institution Web site](#).

Jazz. Jazz is the most consequential, influential and innovative music to emerge from the United States, and New Orleans, Louisiana, is widely known as the birthplace of jazz. No city, except perhaps for New York, has received more visiting jazz aficionados than New Orleans. In the wake of the devastating blow to the "Crescent City" by Hurricane Katrina on August 29, 2005, unfortunately, international jazz enthusiasts may need to remain alert to news reports concerning the rebuilding of New Orleans.

New Orleans residents and jazz devotees worldwide eagerly await the reopening of the [French Quarter and Preservation Hall](#), a bare-bones pair of wooden rooms that have served since 1961 as a shrine of sorts to the traditional New Orleans sound. Other New Orleans treasures that will be revived include the [Louisiana State Museum](#) exhibition on jazz, complete with the musical instruments of Louis Armstrong, Bix Beiderbecke and other early jazz masters, and the [New Orleans Jazz National Historical Park Visitor Center](#), which once again will offer self-guided walking tours and other information from its North Peters Street location.

In the 1920s and 1930s, Kansas City, Missouri, was a hotbed of jazz -- Count Basie, Charlie Parker, Mary Lou Williams and other greats performed there. You can get a sense of the music by visiting the old jazz district around 18th and Vine Streets, where you'll find the [American Jazz Museum](#) and the historic Gem Theater.

In New York, jazz from all periods can be heard in the city's many historic nightclubs, including the Village Vanguard, the Blue Note, and Birdland. Harlem's Apollo Theater has seen many great jazz artists, as has Carnegie Hall located at 57th Street and 7th Avenue. The city's newest jazz shrine is Jazz at Lincoln Center, a \$130-million facility, opened in October 2004, featuring a 1,200-seat concert hall, another 400-seat hall with breathtaking views overlooking Central Park, and a 140-seat nightclub, Dizzy's Club Coca-Cola.

In the Queens borough of New York City stands the home of, to my mind, the most influential U.S. jazz musician, Louis "Satchmo" Armstrong (1901-71). The Louis Armstrong House offers tours and a small gift shop.

Ragtime. This syncopated, quintessentially piano music is one of the roots of jazz. A small display of artifacts from Scott Joplin, "The King of Ragtime Writers," is at the State Fair Community College in Sedalia, Missouri — the town where Joplin composed his famous *Maple Leaf Rag*. Sedalia hosts the annual Scott Joplin Ragtime Festival. In much larger St. Louis, you can visit one of Joplin's homes, the Scott Joplin House State Historic Site.

Blues. The twelve-bar blues is arguably the only musical form created wholly in the United States; and the state of Mississippi often is considered the birthplace of the blues. Certainly the state produced many leading blues musicians, including Charley Patton, Robert Johnson, Howlin' Wolf, Muddy Waters and B.B. King. Most came out of the broad floodplain known as the Mississippi Delta, which runs 322 kilometers along the Mississippi River from Memphis, Tennessee, south to Vicksburg, Mississippi. This part of Mississippi boasts three modest blues museums: the Delta Blues Museum in Clarksdale, the Blues & Legends Hall of Fame Museum in Robinsonville and the Highway 61 Blues Museum located in Leland.

Source : <http://usinfo.state.gov/scv/Archive/2006/Apr/03-859354.html>

Jazz Masters, from the National Endowment for the Arts



Ray Barretto



Tony Bennett



Bob Brookmeyer



Chick Corea



Buddy DeFranco

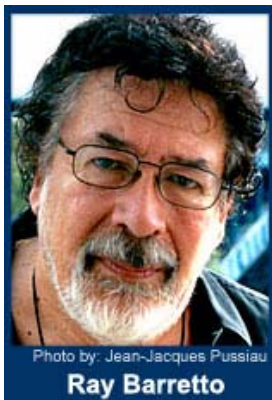


Freddie Hubbard



John Levy

Ray Barretto



The most widely recorded conguero in jazz, Ray Barretto was born in Brooklyn, New York, in 1929 and grew up listening to the music of Puerto Rico and the swing bands of Duke Ellington, Count Basie, and Benny Goodman. Barretto credits Dizzy Gillespie's (JM) recording of Manteca, featuring conguero Chano Pozo, with his decision to become a professional musician.

He first sat in on jam sessions at the Orlando, a GI jazz club in Munich. In 1949, after military service, he returned to Harlem and taught himself to play the drums, getting his first regular job with Eddie Bonnemere's Latin Jazz Combo.

Barretto then played for four years with Cuban bandband leaderist José Curbelo. In 1957, he replaced Mongo

Santamaria in Tito Puente's band, with which he recorded his first album, Dance Mania. After four years with Puente, he was one of the most sought-after percussionists in New York, attending jam sessions with artists including Max Roach (JM) and Art Blakey (JM) and recording with Sonny Stitt, Lou Donaldson, Red Garland, Gene Ammons, Eddie "Lockjaw" Davis, Cannonball Adderley, Freddie Hubbard (JM), Cal Tjader, and Dizzy Gillespie. Barretto was so much in demand that in 1960, he was a house musician for the Prestige, Blue Note, and Riverside record labels.

Barretto's first job as a band leader came in 1961, when Riverside producer Orrin Keepnews asked him to form a charanga for a recording, Pachanga With Barretto. His next album, Charanga Moderna, featured El Watusi, which became the first Latin

number to penetrate Billboard's Top-20s chart. In 1963, El Watusi went gold. In 1975 and 1976, Barretto earned back-to-back Grammy nominations for his albums Barretto (with the prize-winning hit Guarere) and Barretto Live...Tomorrow. His 1979 album for Fania, Ricanstruction, considered a classic of salsa, was named Best Album (1980) by Latin N.Y. magazine, and Barretto was named Conga Player of the Year. He won a Grammy in 1990 for the song Ritmo en el Corazon with Celia Cruz. In 2003, he released the critically acclaimed CD Hommage to Art Blakey on the Sunnyside label.

Ray Barretto was inducted into the International Latin Music Hall of Fame in 1999. He was voted Jazz Percussionist of 2004 by the Jazz Journalists Association and won the Down Beat critics poll for percussion in 2005.

Tony Bennett



Called "the best singer in the business" by Frank Sinatra, Tony Bennett was born as Anthony Dominick Benedetto in 1926 in the Astoria section of Queens, New York. By age 10, he had attracted such notice that he was tapped to sing at the opening ceremony for the Triborough Bridge. He attended the High School of Industrial Arts, worked as a singing waiter, and then performed with military bands during his Army service in World War II. After the war, he continued his vocal studies formally at the American Theatre Wing school and informally in the 52nd Street jazz clubs. His break came in 1949, when Bob Hope saw him working in a Greenwich Village club with Pearl Bailey, invited him to join his show at the Paramount, and changed his stage name to Tony Bennett.

Bennett's great recording career began in 1950 when he signed with the Columbia label with the hit Because of You, succeeded at number one by his cover of Hank Williams's Cold, Cold Heart. With a string of hits to his credit, Bennett was able to exert greater artistic influence over his recordings, allowing him to express his interest in jazz, notably The Beat of My Heart (1957), on which he was accompanied primarily with jazz percussionists, and In Person With Count Basie and His Orchestra (1959).

In 1962, Bennett introduced I Left My Heart in San Francisco, the song that would become his signature, and for which he won Grammy awards for Record of the Year and Best Solo Male Vocal Performance. Over the next years, while putting out singles and albums that were consistently among the most popular in the country, he continued to infuse his singing with the spontaneity of jazz and to record and tour with bands composed almost exclusively of jazz musicians.

In the 1970s, Bennett formed his own record company and made albums including two duet recordings with pianist Bill Evans. His 1992 Perfectly Frank, a tribute to Frank Sinatra, and 1993 Steppin' Out, a tribute to Fred Astaire, went gold and won him back-to-back Grammy awards. Bennett received Grammys highest award, Album of the Year, in 1994 for his live performance CD, MTV Unplugged and was honored with their Lifetime Achievement Award in 2001. He continues to perform to sold-out audiences throughout the world, appearing with his stellar jazz quartet and will be celebrating his 80th birthday in August, 2006.

Bob Brookmeyer



An innovative composer and gifted arranger for both small and large ensembles, as well as an outstanding performer on valve trombone and piano, Bob Brookmeyer was born in Kansas City, Mo., in 1929. He studied composition for three years at the Kansas City Conservatory of Music, where he won the Carl Busch Prize for Choral Composition. A professional performer with dance bands since the age of 14, known for his distinctive and lyrical trombone playing and his deft turns on piano, he came to New York in the early 1950s as a pianist with Tex Benecke and Mel Lewis and stayed on to freelance with artists including Pee Wee Russell, Ben Webster, and Coleman Hawkins.

After a period with Claude Thornhill, Brookmeyer joined Stan Getz in late 1952, an association that took him to California, where Gerry Mulligan asked him to join his quartet. Brookmeyer gained renown as a member of that group (1954-57) and as a member of the experimental Jimmy Giuffre Three (1957-58), comprising Giuffre's reeds, Jim Hall's guitar, and Brookmeyer's valve trombone. His long association with Mulligan included work with the Concert Jazz Band, which Brookmeyer helped to form and maintain, and for which he wrote arrangements.

In 1961, Brookmeyer and Clark Terry formed their legendary quintet, which lasted until 1968. Brookmeyer was also busy during this time as lead trombonist and arranger-composer for The Thad Jones - Mel Lewis Orchestra, formed in 1965. After a decade spent in California as a studio musician, Brookmeyer returned to New York in 1978 to play with Stan Getz and Jim Hall, form his own quartet, and then in 1979 rejoined the Mel Lewis Orchestra, becoming its musical director after the departure of Thad Jones.

From 1981 to 1991, Brookmeyer was busy as a composer and performer in Europe, working in both classical and jazz idioms. He began teaching at the Manhattan School of Music in 1985 and directed the BMI Composers Workshop from 1989 to 1991. He has served as musical director of the Schleswig-Holstein Musik Festival Big Band/New Art Orchestra, the Stanley Knowles Distinguished Visiting Professor at Brandon University in Manitoba, and director of the New England Conservatory's Jazz Composers' Workshop Orchestra. A composer whose work has been widely published, studied, and performed, Brookmeyer has received grants in composition from the National Endowment for the Arts and nominations from NARAS for composing and performing, and he was commissioned by the 12 Cellists of the Berlin Philharmonic to write a piece for an EMI disc featuring trumpet player Till Broenner. A new concert-length piece for the New Art Orchestra will be recorded in January 2006

Chick Corea



A ground-breaking artist both as a keyboardist (piano, electric piano, synthesizer) and as a composer-arranger, Chick Corea has moved fluidly among jazz, fusion, and classical music throughout a four-decade career, winning national and international honors including 12 Grammy awards. He ranks with Herbie Hancock and Keith Jarrett as one of the leading piano stylists to emerge after Bill Evans and McCoy Tyner, and he has composed such notable jazz standards as Spain, La Fiesta, and Windows.

Born in Chelsea, Mass., in 1941, Corea began playing piano and drums at an early age and enjoyed a childhood home filled with the music of Bud Powell, Charlie Parker, Dizzy Gillespie, and Lester Young, as well as Mozart and Beethoven. From 1962 to 1966 he gained experience

playing with the bands of Mongo Santamaria and Willie Bobo, Blue Mitchell, Herbie Mann, and Stan Getz. He made his recording debut as a leader with Tones For Joan's Bones (1966) and in 1968 recorded the classic trio album Now He Sings, Now He Sobs with Miroslav Vitous and Roy Haynes. Following a short period with Sarah Vaughan, Corea then joined Miles Davis's group, in which he gradually replaced Herbie Hancock. Davis persuaded Corea to play electric piano on the influential albums Filles de Kilimanjaro, In a Silent Way, Bitches Brew, and Miles Davis at the Fillmore.

In 1971, Corea formed the ensemble, Return to Forever, with Stanley Clarke on bass, Flora Purim on vocals, her husband Airto Moreira on drums, and Joe Farrell on reeds. Within a year, the soft, samba-flavored group had become an innovative, high-energy electric fusion band, incorporating the firepower of drummer Lenny White and guitarist Al DiMeola. Spearheaded by Corea's distinctive style on Moog synthesizer, Return to Forever led the mid-1970s fusion movement with albums such as Where Have I Known You Before, Romantic Warrior, and the Grammy award-winning No Mystery. In 1985, Corea formed a new fusion group, The Elektric Band, and a few years later he formed The Akoustic Band. In 1992, he established his own record label, Stretch Records.

On the occasion of his 60th birthday in 2001, Corea put together an unprecedented musical gathering at the Blue Note Jazz Club in New York City. The three-week event resulted in a double CD/SACD, Chick Corea – Rendezvous in New York, and a two-hour film of the same name. He continues to create projects in multifaceted settings for listeners around the world.

Buddy DeFranco

A brilliant improviser and prodigious technician who has bridged the swing and bebop eras, Buddy DeFranco was born in Camden, New Jersey, in 1923, was raised in South Philadelphia, and began playing the clarinet at age nine. At 14, he won a national Tommy Dorsey Swing Contest and appeared on the Saturday Night Swing Club with Gene Krupa. Johnny "Scat" Davis soon tapped him for his big band,



inaugurating DeFranco's road career in 1939. DeFranco subsequently played in the bands of Gene Krupa (1941) and Charlie Barnet (1942-43) and in 1944 became a featured soloist with Tommy Dorsey. Meanwhile, the modern jazz revolution was in progress, led by Charlie Parker and Dizzy Gillespie. Excited by the improvisatory freedom of their music, DeFranco became the first jazz clarinetist to make his mark in the new idiom of bebop.

In 1950, DeFranco joined the famous Count Basie Septet. He toured Europe with Billie Holiday in 1954, led a quartet for three years with Art Blakey, Kenny Drew and Eugene Wright, and then joined with Tommy Gumina in a quartet that explored polytonal music, further solidifying his reputation as a "musician's musician." In 1958, he premiered Nelson Riddle's Cross Country Suite at the Hollywood Bowl and later recorded the composition for Dot Records. His other notable concert and recording appearances have included dates with Art Tatum, Nat King Cole, Charlie Parker, Dizzy Gillespie, Stan Getz, Lenny Tristano, Billy Eckstine, Barney Kessel, Herb Ellis, Ray Brown, Mel Torme, Louie Bellson, Oscar Peterson, and the John Pizzarelli Trio, as well as several Metronome All Star sessions. He was a featured artist in numerous Jazz at the Philharmonic tours of Europe, Australia, and East Asia. In 1966, he became the leader of the Glenn Miller Orchestra, a post he maintained until 1974.

Since the mid-1970s, DeFranco has combined a busy teaching career with extensive touring and recording. His numerous television performances have included appearances on The Tonight Show with both Steve Allen and Johnny Carson. He was a featured soloist on Stars of Jazz; had his own program on public television, The DeFranco Jazz Forum; and with his long-time musical colleague, vibraphonist Terry Gibbs, shared the spotlight on a segment of the PBS series Club Date. DeFranco has played at concerts and festivals throughout the United States, Europe, Australia, New Zealand, South Africa, Brazil, and Argentina. To date, he has recorded more than 160 albums, has won the DownBeat All Stars award 20 times, and the Metronome poll 12 times. The University of Montana, Missoula, now hosts The Buddy DeFranco Jazz Festival each April.

Freddie Hubbard



One of the greatest trumpet virtuosos ever to play in the jazz idiom, and arguably one of the most influential, Frederick Dwayne Hubbard was born in 1938 in Indianapolis, Indiana. He played mellophone and then trumpet in his school band and studied at the Jordan Conservatory with the principal trumpeter of the Indianapolis Symphony Orchestra. As a teenager he worked with Wes and Monk Montgomery and eventually founded his own band, the Jazz Contemporaries, with bassist Larry Ridley and saxophonist James Spaulding. After moving to New York in 1958, he quickly astonished fans and critics alike with his depth and maturity, playing with veteran artists Philly Joe Jones, Sonny Rollins, Slide Hampton, J.J. Johnson, Eric Dolphy, and Quincy Jones, with whom he

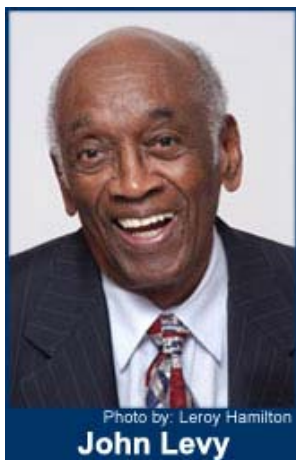
toured Europe. In June 1960, on the recommendation of Miles Davis, he recorded his first solo album, Open Sesame, for Blue Note records, just weeks after his 22nd birthday. Within the next 10 months, he recorded two more albums, Goin' Up and Hub Cap, and then in August 1961 made what many consider to be his masterpiece,

Ready for Freddie, which was also his first Blue Note collaboration with Wayne Shorter. That same year, Hubbard joined Art Blakey's Jazz Messengers, replacing Lee Morgan. By now he had indisputably developed his own sound and had won Down Beat's "New Star" award on trumpet.

Hubbard remained with the Jazz Messengers until 1964, when he left to form his own small group, which over the next years featured Kenny Barron and Louis Hayes. Throughout the 1960s, Hubbard also played in bands led by other legends, including Max Roach and was a significant presence on the Blue Note recordings of Herbie Hancock, Wayne Shorter and Hank Mobley. Hubbard was also featured on four classic, ground-breaking 1960s sessions: Ornette Coleman's Free Jazz, Oliver Nelson's Blues and the Abstract Truth, Eric Dolphy's Out to Lunch, and John Coltrane's Ascension.

In the 1970s, Hubbard achieved his greatest popular success with a series of crossover albums on Atlantic and CTI Records including Red Clay, Straight Life and the Grammy-winning First Light (1971). He returned to acoustic hard bop in 1977 when he toured with the V.S.O.P. quintet, which teamed him with the members of Miles Davis's 1960s ensemble: Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams. In the 1980s, Hubbard again led his own groups, often in the company of Joe Henderson, and he collaborated with fellow trumpet legend Woody Shaw on a series of albums for the Blue Note and Timeless labels.

John Levy



Renowned as a leading representative of jazz musicians, and as the first African-American to work in the music industry as a personal manager, John Levy was born in New Orleans, Louisiana, in 1912. His mother was a midwife and nurse, and his father was an engine stoker on the railroad. When Levy was six, his family moved to Chicago, where a well-meaning school teacher would encourage him to find a steady job at the post office. He did work there for a while, but he also began gigging around town as a jazz bassist.

In 1944, Levy left Chicago with the Stuff Smith Trio to play an extended engagement at the Onyx club on New York City's 52nd Street. Over the next years, he was to play with many jazz notables, including Ben Webster, Buddy Rich, Errol Garner, Milt Jackson, and Billy Taylor, as well as with Billie Holiday at her comeback performance at Carnegie Hall in 1948.

In 1949, George Shearing heard Levy play at Birdland with Buddy Rich's big band and hired him for his own group, which featured Buddy DeFranco. As Levy toured the country playing with the original George Shearing Quintet, he gradually took on the role of road manager. Finally, in 1951, Levy put aside performing to become the group's full-time manager, making music-industry history and establishing the career he would follow for the next half-century.

Levy's client roster over the years has included Nat and Cannonball Adderley, Betty Carter, Roberta Flack, Herbie Hancock, Shirley Horn, Freddie Hubbard, Ahmad Jamal, Ramsey Lewis, Abbey Lincoln, Herbie Mann, Wes Montgomery, Carol Sloane, Joe Williams, and Nancy Wilson, as well as Arsenio Hall (the only comedian he has

managed among some 100 entertainers). In recognition of his achievements, Levy has received awards such as a certificate of appreciation from Los Angeles Mayor Tom Bradley (1991), induction into the International Jazz Hall of Fame (1997), and the Lifetime Achievement Award of the Los Angeles Jazz Society (2002). John Levy continues to be active today in representing his clients.

Source : <http://www.iaje.org/jazzmasters.asp>

New York Jazz

A radio personality describes New York's famous jazz venues



WBGO morning host Gary Walker.
(Courtesy Gary Walker)

Jazz has often been associated with a particular venue: the jazz club. While Hollywood has sometimes depicted the clubs as dusky and dank but also romantic places filled with cigarette smoke and of course the occasional "shady" character, today's jazz clubs are in reality a diverse lot. At some, the music accompanies full-course meals while others serve up late-night drinks and world-class live music. Over the years, certain performers have become indelibly associated with a particular club: Duke Ellington with the Cotton Club; Count Basie with Birdland, itself named for the tenor saxophonist Charlie "Bird" Parker.

*In this feature article, Gary Walker offers a tour of the jazz clubs in New York City, the nation's largest and most diverse jazz scene. Mr. Walker is Music Director and morning show host at radio station *wbgo* in nearby Newark, New Jersey, one of the nation's leading jazz stations, and www.wbgo.org.*

New York Jazz Scene by Gary Walker

Welcome music fans to the jazz capital of the world! This article will give you insight into some select places to experience the jazz culture of New York. Considering a trip to the area and would like to take in some sounds? You've come to the right, or should I say righteous place. I know because my move to this area 24 years ago has been more than I could have imagined, highlighted by work as morning show host and music director for the world's most acclaimed jazz radio station, WBGO. You can get connected right away by checking us out online at www.wbgo.org where 24

hours a day you'll hear the classic sounds of jazz alongside the newest makers of the music. There's also concert and club listings to get you in the mix before you arrive. And WBGO regularly puts you in the moment with numerous live broadcasts from the area's top clubs and concert halls.

We'll start where I did on my first visit to New York, at the most historic of jazz venues, **The Village Vanguard** (www.villagevanguard.com) The site of many of the most celebrated jazz performances and recordings, this club in the heart of Manhattan's Greenwich

Village neighborhood continues its rich tradition of presenting world class performers. The many historical photos adorning every wall remind you that you're in a place where the hip has happened for quite some time. Don't forget The Vanguard Jazz Orchestra there every Monday night.

When the top jazz names want a more intimate setting than concert halls, they often choose **The Blue Note** (www.bluenotejazz.com) as their performance destination. Also located in the heart of The Village, this 25 year old club is the place where you might join NYC VIPs enjoying a set from Nancy Wilson, Chick Corea, The Manhattan Transfer, Poncho Sanchez or Ahmad Jamal. Friday and Saturday nights also have late night jams and Mondays you can drop in for some inspired sounds from some of the newer names grabbing attention.

In the same area, another hot stop might be **Sweet Rhythm** (www.sweetrhythmnyc.com). Sweet Rhythm is where listeners come "to hear the world" with a music policy that covers traditional and contemporary jazz, blues, salsa, Latin and more. There's a Tuesday night vocal series, a can't-miss Thursday night late jam and Monday nights with student ensembles from the Contemporary Music Program at The New School University.

As the saying goes, if a place has great music, eat somewhere else. You know, "the stage was hot. My plate was not." There are some notable exceptions worth mentioning. **The**

Jazz Standard

(www.jazzstandard.com) has been voted "best jazz club" by *New York Magazine*. The exceptional music enhanced by the club's is restaurant, Blue Smoke, featuring some of the baddest barbecue to strut along with the swingin' sounds from the stage. In Midtown, head to **Birdland** (www.birdlandjazz.com). Great music in the most comfortable of club settings, Sundays feature Chico O'Farrill's Afro-Cuban Jazz Big Band. Tuesday's you'll find The Duke Ellington Orchestra. The club also hosts mini-festivals in addition to the headliners on other nights. It's also been the site of WBGO's annual "Jazzathon", a marathon day into night performance to raise funds to keep us broadcasting jazz and blues to the world.

Midtown New York is also home to **Iridium** (www.iridiumjazzclub.com). In addition to legendary guitarist Les Paul every Monday and The Mingus Big Band tearing it up on Tuesdays, you might drop in to a fiery set from James Carter's Organ Trio, 4 Generations of Miles Davis or Mose Allison's peculiar take on the world through song.

While we're heading uptown let's stop in at the newest, and certainly most spectacular of jazz showplaces, the multi-venue **Frederick P. Rose Hall, the home of Jazz at Lincoln Center** (www.jalc.org). The facility itself speaks volumes to the majesty and musical power of this art form. The largest of the three performance spaces, the Rose Theatre, is designed after an Italian opera house and

surrounds you with music from the resident Lincoln Center Jazz Orchestra with Wynton Marsalis, or one of the many other programs from the ambitious year round schedule. The Allen Room is where I first witnessed The Afro-Latin Jazz Orchestra (also in residence) against the backdrop of the 50 foot by 90 foot glass wall overlooking Central Park from five stories up! The third of the performance spaces is Dizzy's Club Coca-Cola. I call it the laboratory as you can see top jazz artists in for the week, an after-hours scene nightly and Monday "Upstarts", highlighting some of the younger, lesser known jazzers who will take this music on for ears to come.

The musical temperature at **Smoke** (www.smokejazz.com) gets so high in the summer months they open the whole front of the room, as the warm air comes in letting the hotter sounds of jazz pour out into the Broadway night. Of note are the B-3 organ trio-based jams. A vitamin B-3 shot is just what the doctor ordered! Benny Golson, Cedar Walton, Hilton Ruiz and Eric Alexander have all had a hand in percolating things there recently.

Harlem, the largely African American upper Manhattan neighborhood, has always played a prominent role in the history of jazz. You can visit The Jazz Museum in Harlem at www.jazzmuseuminharlem.org for

insight into today's vibrant scene. A couple of club suggestions in the area would include **Lennox Lounge** (www.lennoxlounge.com) where the Tuesday-Sunday jazz policy is complemented by a jazz & gospel brunch every Sunday. **St. Nick's Pub** (149th Street St. Nicholas Ave.) has a great jam every Monday night and no cover.

Although not in Manhattan, I'd be remiss if I didn't point you in the direction of **The Louis Armstrong House** (www.louisarmstronghouse.org). This Queens address is the actual home of Louis and Lucille Armstrong. No one has lived in the home since they passed. When you walk through the house/museum, it feels as if Louis speaks directly to you. One easily believes he could walk through the door at any moment.

Wandering around New York it's impossible not to stumble into the world of jazz, with its strong sense of history and promise of a bright future. New Orleans, Hard Bop, Latin, Big Bands, Brazilian styles--they all are right here playing a very loud WELCOME as you enter. Get connected and make new discoveries you'll keep for the rest of your life. Jazz is a music that is exciting and fun and a great place to meet new people. How close you get is entirely up to you.

For more information about New York City and its active cultural life, see [Diverse, Dynamic New York City Looks to the Future](#); ["Landmarks of New York" Exhibition To Visit 40 Countries](#)
Created: 04 Apr 2006 Updated: 04 Apr 2006



America's Jazz Heritage - <http://www.si.edu/ajazzh/>

America's Jazz Heritage is a ten-year initiative to research, preserve, and present the history of jazz through exhibitions, performances, recordings, radio, publications, and educational programs at the Smithsonian and across the nation.

[Illustrations: many | Reading Level: 7+ | Subject: Jazz]

A Duke Ellington Appreciation - <http://museum.media.org/duke/essence/header.html>

Offers information about Ellington's life and music. Includes audio files of various vocalists singing with Ellington's orchestra. From the Duke Ellington Society.

[Illustrations: some | Reading Level: 3-6 | Subject: Jazz]

Duke Ellington - <http://www.si.umich.edu/CHICO/Harlem/text/ellington.html>

Ellington was one of the leading figures in jazz history. He was born in Washington, D.C. into a musical family. He was schooled in Washington, D.C. and came under the tutelage of Henry Grant at Armstrong High School, with whom he studied harmony.

[Illustrations: some | Reading Level: 7+ | Subject: Jazz]

E. B. Lewis Home Page - <http://www.eblewis.com/>

E.B. Lewis is a noted Children's Book Illustrator. He's known for such titles as: Down the Road, Fire on the Mountain, and The Jazz of Our Street.

[Illustrations: some | Reading Level: 0-2 | Subject: Authors, Individual]

Edward Kennedy Duke Ellington - <http://historywired.si.edu/detail.cfm?ID=280>

Excellent, comprehensive site from the Smithsonian Institution. Although there are few photos, there is a biography, a virtual museum tour, and links to an Ellington radio series.

[Illustrations: some | Reading Level: 7+ | Subject: Jazz]

Electric Guitar - http://invention.smithsonian.org/resources/online_articles_detail.aspx?id=346

This exhibit features instruments that illustrate how innovative makers and players combined the guitar with a pickup (sensor) and amplifier to create a new instrument and a new sound that profoundly changed popular music--blues, country, rhythm and blues, jazz, and rock and roll--in the 20th century.

[Illustrations: many | Reading Level: 7+ | Subject: Guitar]

Great day in Harlem - <http://www.harlem.org/index.html>

In August of 1958 Art Kane, a young photographer from Esquire magazine, had an idea to bring together the most important people in jazz for a group photograph. To his colleagues' surprise 57 jazz greats showed up in Harlem at 10am. In 1994 Jean Bach brought the photograph to life with a documentary that featured many of the living legends in the photo reminiscing where they were in their lives when the photo was taken. Bach's film "A Great Day in Harlem," is one of the best films ever made about jazz music. The film gives a living history of some of the greatest figures in jazz.

[Illustrations: some | Reading Level: 7+ | Subject: Jazz]

JAZZCLASS: Jazz Lessons, Blues Lessons, Saxophone Lessons, Music Lessons - <http://www.jazzclass.aust.com/>

If you want to learn more about :1.playing the Blues or Jazz Improvisation 2.the basics of modern Music Principles then Jazclass is the place for You!

[Illustrations: some | Reading Level: 3-6 | Subject: Jazz]

Jazz Age Flapper Culture and Style - http://www.geocities.com/flapper_culture/

An overview of the culture and fashion of the 1920s.

[Illustrations: some | Reading Level: 7+ | Subject: Jazz]

Jazz Kids - <http://www.pbs.org/jazz/kids/>

Welcome to the Interactive Timeline. When you click on a date you can journey back in time to discover how jazz became America's music. Explore the different places jazz was played, and discover people that created it.

[Illustrations: many | Reading Level: 3-6 | Subject: Jazz]

Jean-Luc Ponty Official Home Page - <http://www.ponty.com/>

This is the official site of jazz musician Jean-Luc Ponty. Contained on the site is biographical information, a discography, and reviews of the works of Jean Luc Ponty.

[Illustrations: no | Reading Level: 7+ | Subject: Jazz]

Louis Armstrong - <http://library.thinkquest.org/10320/Armstrng.htm>

Biography of the jazz performer also known as Satchmo. From the Stamp on Black History site.

[Illustrations: some | Reading Level: 3-6 | Subject: Jazz]

New Orleans Jazz History Walking Tours - Business District/Back O'Town -

<http://www.nps.gov/jazz/Walking%20Tours/CBD.pdf>

Brochure from the National Park Service tours of New Orleans, featuring descriptions of famous buildings in the New Orleans business district.

[Illustrations: some | Reading Level: 7+ | Subject: Architecture]

New Orleans Jazz National Historical Park - <http://www.nps.gov/jazz/>

Facts and history of the Jazz National Historical Park in New Orleans, Louisiana.

[Illustrations: some | Reading Level: 7+ | Subject: Jazz]

The Official Site of The Utah Jazz - <http://www.nba.com/jazz/>

The official site of The Utah Jazz National Basketball Association (NBA) Mid-West Division team. The site includes statistics, schedule, player roster, and more.

[Illustrations: some | Reading Level: 7+ | Subject: Basketball, Professional]

The Red Hot Jazz Archive - <http://www.redhotjazz.com/>

The music called Jazz was born sometime around 1895 in New Orleans. It combined elements of Ragtime, marching band music, and Blues. What differentiated Jazz from these earlier styles was the widespread use of improvisation, often by more than one player at a time. The Red Hot Archive is a place to study and enjoy the music of these early "Jazzmen".

[Illustrations: many | Reading Level: 7+ | Subject: Jazz]

The Styles of Jazz - <http://www.wnur.org/jazz/styles/>

This chart of Jazz Styles is derived from Joachim Berendt's The Jazz Book. I have adapted the map somewhat to include more specifically some genres of music. Please maintain healthy skepticism towards this two-dimensional representation of a thoroughly three-dimensional culture.

[Illustrations: some | Reading Level: 7+ | Subject: Jazz]